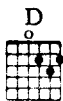


## EASY DOES IT

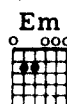
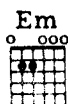
Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately bright



And if my thoughts had wings I'd be the bird that sings;  
had the time, and time's so hard to find,

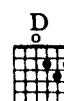
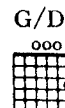
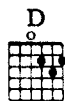
*mp*



I'd fly where love is - n't shy, and ev - 'ry - one is will - ing to try.  
could be - lieve what you say, start send - ing those shad - ows a - way.

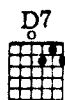
1.

2.

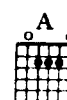
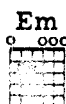


And if we And if you know who you are, you are your own su - per - star,

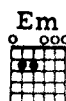
*mf*



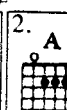
and on - ly you can shape the { mov - ie } { mu - sic } that you make.



So when the { lights } { crowds } dis - ap - pear and on - ly the si - lence is { near, - } { here, - }



watch your - self, eas - y does it, eas - y does it, eas - y while you



wake. And if you wake.

*f-p* *mp*

# ANOTHER MAN'S WOMAN

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately, in 2



If there's no way of know - ing, where's the an -  
If there's no way of show - ing where your love -

*mf*



— swer? — You should know if you need — me by  
— lies, — is it me, is it him, — or no

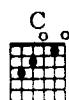


now, — what tell me  
one, — will be



how. \_\_\_\_\_  
done. \_\_\_\_\_

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, key of G major (one sharp), and 4/4 time. It starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The piano accompaniment is in bass clef, key of G major. It starts with a half note G2, followed by a quarter rest, then a half note A2, and a quarter rest. The piano part features a complex harmonic structure with many beamed sixteenth notes and chords.



You saw me in the first— place;      well, who'd you think I am?  
How 'bout the mess you made— me,      or don't you give a damn?

The second system of the musical score. It continues the vocal and piano lines. The vocal line has a half note G4, a quarter rest, a half note A4, and a quarter rest. The piano accompaniment continues with its complex harmonic structure.

How can you be so two - faced?      And tell me where I stand.  
You're gon - na drive me cra - zy;      it's more than I can stand.

The third system of the musical score. It continues the vocal and piano lines. The vocal line has a half note G4, a quarter rest, a half note A4, and a quarter rest. The piano accompaniment continues with its complex harmonic structure.

F G7/F

Yeah, we've been here once be - fore, — I see you by the door; —  
A-round and 'round we al - ways go, — first it's yes and then it's no; —

Bb/F Dm

— you send your new one on — a trol stay - ley. —  
oh, what ev - er keeps — me stay - ing. —

F G7/F

Yeah, you know — you just — can't lose, all you have to do — is  
I'm so help - less, can't you see, did you cast a spell — on

Bb/F Dm

choose; let me in on - to where your heart is. —  
me; say you love me, the leaves are cry - ing. — }

No chord (♩ = ♩)

**Chord Diagrams:**

- Dm**:
- F**:
- G7**:

You ain't noth-in' but an-oth-er man's wom-an, a-

liv-in' on an-oth-er man's land. At night— I hear the hound dog call-in', a-

call-in' me -a cheat-in' man.

I tell you some-thin', I need good lov-in', but you don't un-der-

stand. At night. I see your can-non-ball com-in' to blow me to the Prom-ised La

1. Dm

2. Dm

Repeat and fade

Repeat and fade

Bb A7+5 A7

ANOTHER MAN'S WOMAN %

15

## SISTER MOONSHINE

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately, in 2

Tacet

*mf*

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Moderately, in 2' and 'Tacet'. The piano part features a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and quarter notes, while the bass line consists of a simple eighth-note pattern. The piano part is marked 'mf' (mezzo-forte). The vocal part enters with the lyrics 'Oh, sto - ry?\_ when I was a small boy, - I wish I'd been a min - strel, - if I was a li - on, -'. The vocal melody is written in a single staff with a treble clef. The piano accompaniment continues with the same melody and bass line. The score includes four guitar chord diagrams: A, E/A, A, and E/A. The lyrics are written below the vocal staff, with the piano part continuing below the lyrics.

Oh, sto - ry?\_ when I was a small boy, -  
I wish I'd been a min - strel, -  
Oh, if I was a li - on, -

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G/A D/A E A

well, I could see the mag - ic in a day.  
just think of all the maid - ens I could call.  
well, I could be the king of all the plain.

E/A A E/A

Oh, but now I'm just a poor boy;  
Oh, I wish I'd been a Gyp - sy;  
Oh, and if I was an ea - gle,

G/A D/A E A

well, may - be it's the price you have to pay if you  
then may - be I could read the crys - tal ball, 'cause sur  
well, may - be I could fly a - bove the rain, or

E A E 1. A

lock your dreams a - way. — If no one wants to lis - ten, what's the  
 round - ed by these walls. — just makes me feel un - eas -  
 fly a - bove the pair — but I know I'm on - ly fool -

2. Bm

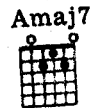
y. ing. I said: Hey, Sis - ter Moon - shine,

A Amaj7

won't you send me — a lit - tle sun? —

Bm

I said: Hey, Sis - ter Moon - shine,



I'm a stran - ger — to ev - 'ry - one.



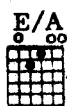
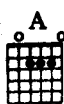
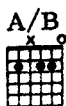
Make us all laugh, — make us all cry. — Make us all



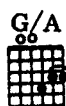
give, — make us all try. — Give us a se - cret —



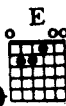
or show us the light; — we'll strike up the mu - sic — and light up!



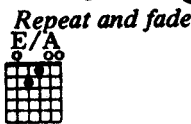
sky.



To Coda

D. S.  $\frac{3}{4}$  (no repeats) at Coda

Coda



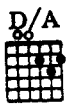
Repeat and fade



I said:— Hey,

Sis - ter Moon-

Repeat and fade



shine.

I said: Hey,—

# POOR BOY

Words and Music by  
ROGER HODGSON and RICHARD DAV

Moderately (♩ = ♪)

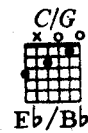
Tacet

Guitar  
(Capo 3rd fret)



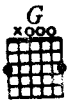
Piano

Bb



Eb/Bb

Can you be - lieve — me when I — say the



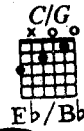
Bb



Eb/Bb



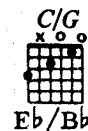
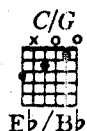
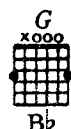
Bb



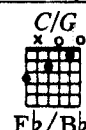
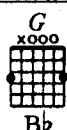
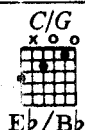
Eb/Bb

noth - in' — I — like bet - ter

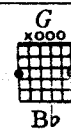
than just to sit — here and talk —



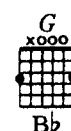
— you? Al-though I'll rant— and I'll rave— a-bout a-



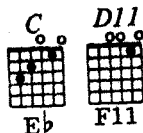
one thing and an-oth-er, the beau-ty of it is, hope you'll a-gree, though I'm a



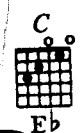
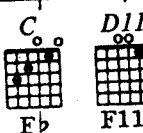
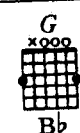
poor— boy, I can still be hap-py, long as I can



feel— free. { So man-y peo-ple I know. get-tin' old—  
I tried all I can— un-der-stand-ing all the



way too ear - ly just to im - press you with the mon - ey they've mad  
fools and all their mon - ey when half of what they got you know they nev - er will use.



At one drop of rain they're com - plain - in'; it's the  
E-nough to get by suits me fine; I don't ca



same a - bout the wage they're earn - in'. Well, that is not the  
if they think I'm fun - ny. I'm nev - er gon - na



way I'm gon - na be. } Don't mind the rain, don't mind snow, don't min  
change my point of view. }

 **C#o7** 3fr  
 **Eb6**  
**Gb6**  
 **Am7**  
**Cm7**

noth - in' if I know — you will be —

 **Am7-5/Eb**  
**Cm7-5/Gb**  
 **G**  
**Bb**  
 To Coda ♪

right here with me.... We're gon - na state our lone - ly point of view;

 **F**  
**Ab**  
 **C/E**  
**Eb/G**  
 **G**  
**Bb**

why can't we all af - ford to live like you? This sim - ple life is sim - ply

 **D/F#**  
**F/A**  
 **F**  
**Ab**  
 **C/E**  
**Eb/G**

not e - nough, we have ap - pear - anc - es we must keep up.

D. S.  $\frac{3}{4}$  al Coda ♪



**Coda**

al - ways. Na, na, na, don't mind the rain, don't mind sn

don't mind noth-in' if I know you will be-

right here with me.

*Repeat and fade*

*Repeat and fade*

**Chords:**

- G (x000) Bb
- C7 Eb7 3
- C#o7 3fr Eo7
- Eb6 Gb6
- Am7 Cm7 3
- Am7-5/Eb Cm7-5/Gb 3
- Em7 Gm7
- Bm/D Dm/F
- Am7 Cm7
- B7 D7
- Em7 Gm7
- Bm/D Dm/F
- Am7 Cm7
- B7 D7

# TWO OF US

Words and Music by  
**ROGER HODGSON and RICHARD DAVIES**

Moderately

Guitar → A  
 (Capo 1st fret)

Piano → B $\flat$

F $\sharp$ m7/A

Gm7/B $\flat$

Look at me, — I'm a speck of sand, — and I'm build - ing dreams — in a  
 Ev - 'ry time — that I'm feel - in' down, — well, they pick me up — and they

*mp legato*

Bm7/A

Cm7/B $\flat$

D/A

E $\flat$ /B $\flat$

strang - er's land. — Tell me, why do I care, tell me, why do I  
 spin me round. — Tell me, where do we go, tell me, where do we

1. E  
 F

2. E  
 F

F  
 G $\flat$

Am7/E  
 B $\flat$ m7/F

Dm7  
 E $\flat$ m7

care? go from here?

*cresc.*

What are we gon - na find out, what are we gon - na  
 When is man gon - na find out, when are we gon - na

find out in the wil - der - ness — that this lone - li - ness  
 find out what the u - ni - verse — is just wait - ing to

brings? hear? Just as long as there's two — of us, just as long as there's

two — of us, I'll car - ry on. — Won't you hold —

*mf*

*dim.* *mp*

*To Coda* ☼

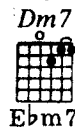
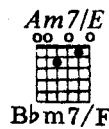
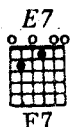
G C G

G x000

Ab G Am7 Bbm7

D9 Eb9 Fmaj7 Gbmaj7

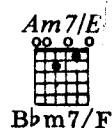
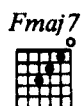
D9 Eb9 C Db E7sus4 F7sus4

D. S.  $\text{C}$  al Coda  $\text{C}$ 

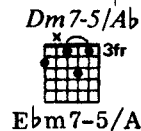
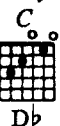
me?

cresc.

Coda



just as long as there's two of us, we'll car - ry on. -



mp

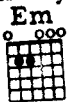


rit.

# A SOAPBOX OPERA

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately bright



Gmaj7/D



I hear on - ly what I want to hear,  
hey May there, be, you tell me you're a ho - ly man,  
well, tell me what I'm liv - ing for,

*mf*

Cmaj7



but I have to be - lieve in some - thing,  
but al - though I am just a be - gin - ner,  
'cause I feel like I'm tossed in the mid - dle;



have to be - lieve just one — thing. I say, Fa - ther Wash - ing - ton, yo  
I don't see you as a win - ner. I say, Sis - ter Rob - in - son, yo  
have you a son to de - liv - er? I say, Fa - ther Wash - ing - ton, yo

G Bm F

all mixed up,  
all washed up,  
all mixed up,

col - lect - ing sin - ners in an  
col - lect - ing tear - drops in a  
col - lect - ing sin - ners in an

C Em D

old tin cup.  
pa - per cup.  
old tin cup.

Who'll spare a lis - ten for a  
If I could tell you what you  
You tell the chil - dren what they

G Bm F

rest - less fool;  
need to know,  
need to know,

*To Coda*

there's some - thing miss - ing when I  
if I could help you to get

1. 2.

C Em

lead on your rule. Well,  
on with the show.

Gmaj7 Bm7-5 C/G

C Bm Am

But rath - er than a rea - son, there's

musical score for guitar and piano, featuring lyrics and guitar chord diagrams.

**Chord Diagrams:**

- G:
- Bm:
- Bm7-5:
- C/G:
- D13:
- D7:
- D13:
- D7:
- Eb:
- F:
- G:

**Lyrics:**

smog in my head, makes me feel what you  
said just was - n't true. So what am I to  
do? Well, what is he to do?  
Oh, what is there to do?



Chord diagrams: Eb 6fr, F, G x000, Eb 6fr, F, Eb 6fr, F, G x000, C, Em, D, G x000, Bm.

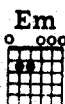
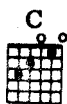
Whoa, whoa, — whoa.

*D. C. al Coda*

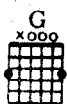
Coda

but will they lis - ten when it's time to — go? Oh, —

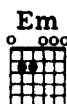
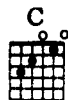
Sis - ter Rob - in - son, you're all washed up,



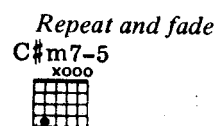
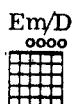
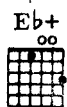
col - lect - ing tear-drops in a pa - per — cup.



Can some - one tell me what I need to — know;



can some : one help me to get on with the show?



Repeat and fade

C#m7-5

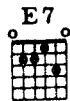


Repeat and fade

## AIN'T NOBODY BUT ME

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately slow, in 4



*mf*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

3

Let me tell you a sto - ry that - 'll make you change;—

The piano accompaniment for the first line of lyrics features a steady eighth-note bass line and a right hand with chords and single notes.

let me tell you where I'm way out of range.——

The piano accompaniment for the second line of lyrics continues with the same rhythmic pattern, providing harmonic support for the vocal line.



It's a - bout a man—— who's cruel and mean,——

The piano accompaniment for the third line of lyrics concludes the section with sustained chords in the right hand and a moving bass line.

so prom - ise not — to cause a scene.

Bb7



Then heav - en help the ones you love; there's no one needs the stars a - bove..

E7



No chord

Well, you can run you know he'll find you;  
You see, I got a dou-ble dis-po - si - tion;

it don't mat - ter now, just look be - hind you.  
some-times I'm mean, some-times I'm vi - cious.



You had your warn - ing, you knew the score;  
I'm Doc - tor Je - kyll and Mis - ter Hyde;

you got her drunk, — and that means war.  
so if you want — to stay a - live,



So why'd you have — to treat me rough;  
just give me all — you've got to give.



your ex - pla - na - tion's not e-nough.  
and then per - haps. I'll let you live. }

Ain't no - bod - y but

*mp*

me gon-na lie \_\_\_\_\_ for you, gon-na die \_\_\_\_\_ for you.

Db7 4fr Gb Db 4fr

Ain't no fish in the sea gon-na sigh \_\_\_\_\_ for you, gon-na

Dbmaj7 4fr Db7 4fr Gb

try \_\_\_\_\_ for you, gon-na lie \_\_\_\_\_ for you, gon-na die \_\_\_\_\_ for you.

1. Db 4fr Gb Db 4fr N. C. *mf*

die \_\_\_\_\_ for you, gon-na sigh \_\_\_\_\_ for you, gon-na try \_\_\_\_\_ for you, gon-na

2. Db 4fr Gb Db 4fr

lie \_\_\_\_\_ for you, gon - na die \_\_\_\_\_ for you.

Chord diagrams: Gb, Db 4fr

Four times

(Whisper:) (Hush.) Now ba - by, stop your cry-in'. (Oh, yes.) I know that I've been ly-in'.

Four times

Chord diagrams: Gb, Db 4fr

(Hush.) Now ba - by, stop your cry-in' now.

N. C.

Chord diagrams: Gb, Db 4fr

Repeat and fade

E7

Repeat and fade

Chord diagrams: E7, Db 4fr

# JUST A NORMAL DAY

39

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Slowly, in 2  
Tacet

*mf*

B $\flat$  A $^+$  Dm F \*

Oo, woke up cry - ing with - a the break of dawn - ing;  
Well, I just feel that ev - 'ry min - ute's wast - ed;

*mp*

Gm7 3fr F B $\flat$

I looked out\_\_\_ at the sky\_\_\_ The air was  
my life\_\_\_ is un - real\_\_\_ In an - y

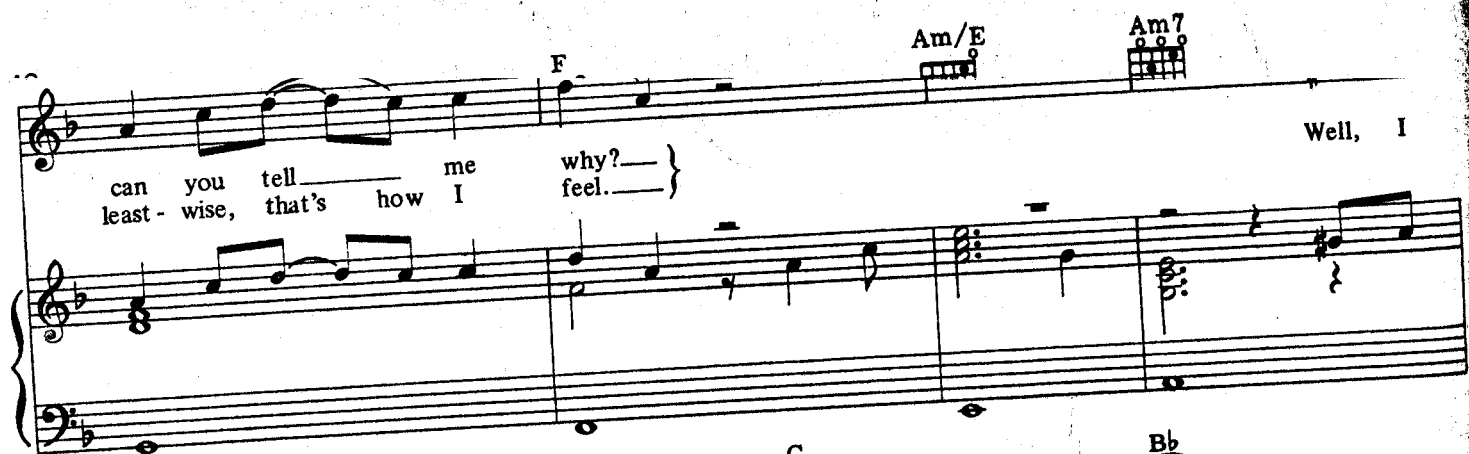
A $^+$  Dm F Gm7 3fr

still, yet all\_\_\_ the leaves were fall - ing, and  
way, I guess\_\_\_ I'm just not rat - ed, at



can you tell me why?— }  
least-wise, that's how I feel.— }

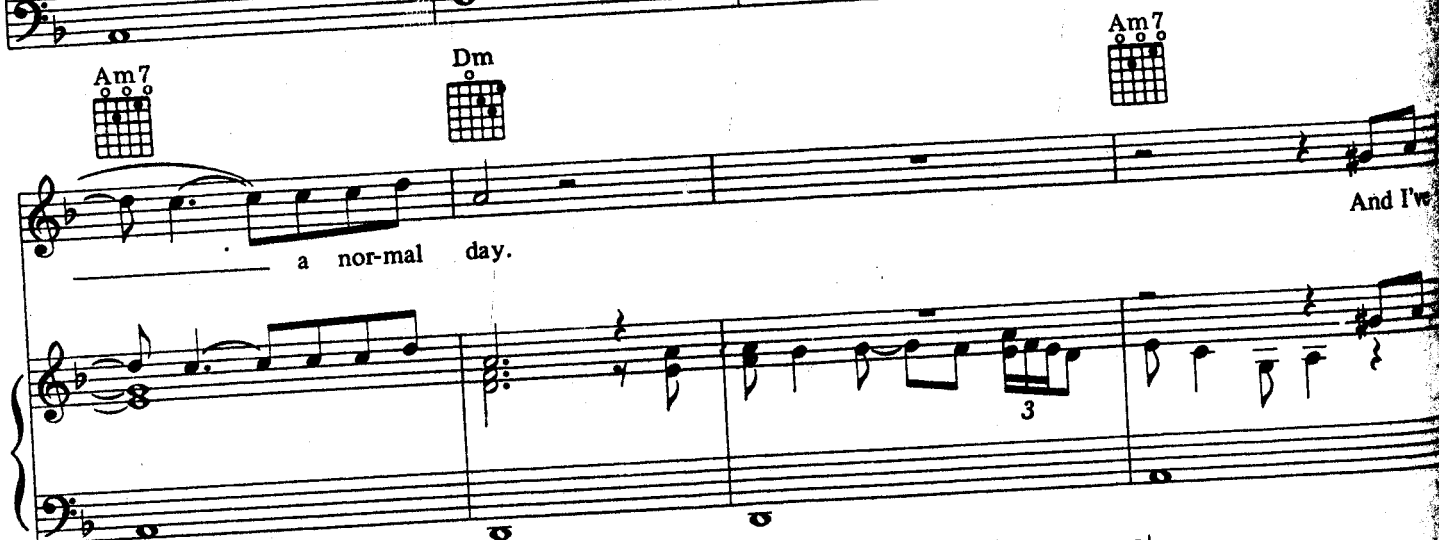
Well, I



just don't know the rea-son, I don't know what to say; it just seems—



a nor-mal day. And I've



got to live my own life;— I just can't spare the time, 'cause you've got



Am7 Dm A+

strange things on your mind. I eat a lot, sleep a lot,

*mf*

Dm7-5/Ab 3fr G7 Cm7 3fr F7

pass - ing the time of day; may - be I'll find my

Cm7 3fr F7 Dm Gm 3fr

way. Who am I kid - ding? Well, yes, it's

Tacet

just my - self.

*mp dim.* *rit.*

# THE MEANING

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately, in 4

Tacet

*mp*



Just look at the com- fort- that you call- your home,  
Just watch-in' the mov- ie—go blist- er - ing by,  
Instrumental

just kid-ding your-self that you're  
just look at the sad - ness, - I

*mp-mf-mf*



nev - er — a - lone.  
wish I — could cry.

Well, may- be there's some-thing, there's one thing- you should - n't — have  
Well, may- be there's some-thing, there's one thing- that I should have

A

D

said,  
said,

so you bet-ter be-ware.  
well it bet-ter be said.  
oh you bet-ter be-ware.

*cresc.*

Dmaj7

D7

G/D

Gm/D

D/A

Gm

3fr

And you'd bet-ter get, and you'd bet-ter get light in— your head,  
It's a reck-on-ing, it's a reck-on-ing gold in— your heart,  
And you'd bet-ter get, and you'd bet-ter get light in— your head,

and you'd bet-ter get, and you'd bet-ter get  
it's be- gin-ning to, it's be- gin-ning to  
and you'd bet-ter get, and you'd bet-ter get

*p.*

D/F#

Gm/D

had if you wan - na get, if you wan - na get  
don't you wan - na get

D/A

D/G#

D/G

high.  
high?  
high.

1. 2.

G/D

D

You're hold - in' the world in the palm of your hand;  
To look at the mad - ness that glows in your eyes

*f*

G/D



what you're tell - in' your chil - dren — you — don't un - der - stand —  
to find that your chil - dren — will — steal your dis - guise. — }

F/D



If you know what the mean - ing — is, — if you know what the mean - ing — is,

G/D



if you know what the mean - ing — is, if you know what the mean - ing — is.

F/D

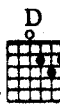


if you know what the mean - ing — is, — if you know what the mean - ing — is,

G/D



To Coda



if you know what the mean - ing — is, mean - ing — is, mean - ing — is,

D. S. (no repeats)  $\frac{3}{4}$  al Coda

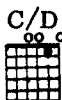
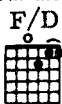
Coda



mean - ing — is. —

if you know what the mean - ing — is.

Repeat and fade



If you know what the { an - swer — } is, — if you know what the { an - swer — } is,

mean - ing — mean - ing —

Repeat and fade

G/D



if you know what the { an - swer — } is, if you know what the { an - swer — } is.

mean - ing — mean - ing —

# LADY

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately fast

**Bm**

La - dy,  
Mis - ter,

**A(addB)**

you com - in' 'cross the wa - ter,  
you bet - ter get a move - on,

well, don't you think you  
you bet - ter get a

**F#m7**

ought\_ a  
fix\_ on

**Bm**

be wait - ing a while?  
you bet - ter walk straight.



Are you act - ing on what your heart has told you;  
I said, La - dy, oh, take me if you want me;

is noth - ing gon - na hold you  
won't you take me as you find me?  
from fly - ing a way? Ah ha,  
Oh, I'm need - ing your love so bad,



fly - ing a way, ah ha,  
I'm need - ing your love so bad,  
fly - ing a - way.  
I'm need - ing your love.

'Cause } there's no - where to go, though the road -  
And }







\_\_\_\_\_ is out stretch - ing be - fore \_\_\_\_\_ you. And the far - ther you go, —

\_\_\_\_\_ I said ain't noth - in' gon - na get you to heav - en, I said ain't






noth - in' gon - na get you to heav - en, and you know \_\_\_\_\_ just \_\_\_\_\_ who you




are. \_\_\_\_\_ And you know \_\_\_\_\_ that there's some - thin' be - tween \_\_\_\_\_ us, and you like \_\_\_\_\_

\_\_\_\_\_ what you feel. \_\_\_\_\_ But I can tell that you're not gon- na turn \_\_\_\_\_

\_\_\_\_\_ back, well, I can tell that you're not gon - na turn \_\_\_\_\_ back, and don't you

know\_ I'm a lit - tle bit sad? \_\_\_\_\_

Oh, \_ no.

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature is one sharp (F#). The score includes several guitar chord diagrams: C, G, A, D, A, D, A, C/D, G/D, and A. The lyrics are written below the guitar staff, and the piano accompaniment is written below the guitar staff. The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are: "\_\_\_\_\_ what you feel. \_\_\_\_\_ But I can tell that you're not gon- na turn \_\_\_\_\_", "\_\_\_\_\_ back, well, I can tell that you're not gon - na turn \_\_\_\_\_ back, and don't you", "know\_ I'm a lit - tle bit sad? \_\_\_\_\_", and "Oh, \_ no.".

Em

1.

A

2.

F

C

F

Oo — la la la la, oo — la la la la, oo —

C

D

— la la la la, oo — la la la la, ah, — ah,

To Coda

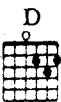
ah. —

Coda

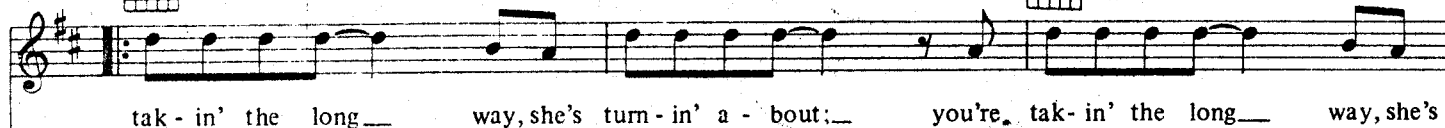
You're

The musical score is written for guitar and voice. The guitar part is in G major (one sharp) and 4/4 time. The vocal part is in G major and 4/4 time. The score is divided into two systems. The first system has two measures of guitar and one measure of vocal. The second system has four measures of guitar and three measures of vocal. The vocal lines include lyrics: "Oo — la la la la, oo — la la la la, oo —", "— la la la la, oo — la la la la, ah, — ah,", and "ah. —". The piece ends with a Coda section. The guitar part includes chords: Em, A, F, C, and D. The vocal part includes lyrics: "Oo — la la la la, oo — la la la la, oo —", "— la la la la, oo — la la la la, ah, — ah,", and "ah. —". The piece ends with a Coda section.

Eight times



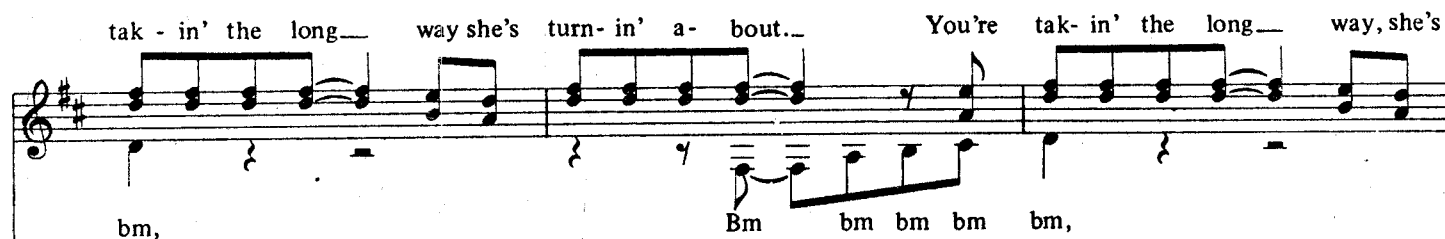
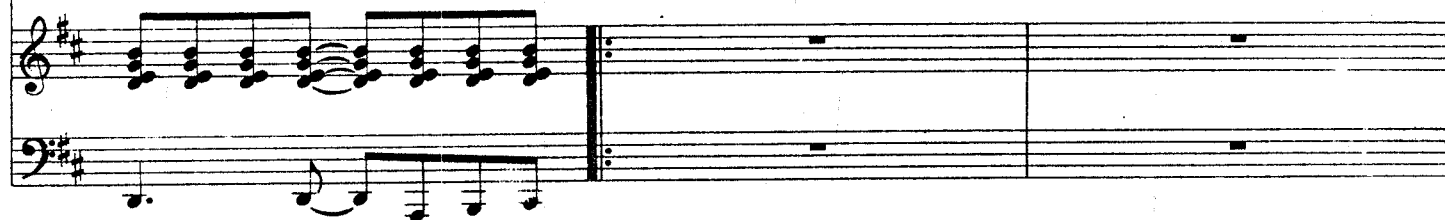
Dsus4



Em7/D

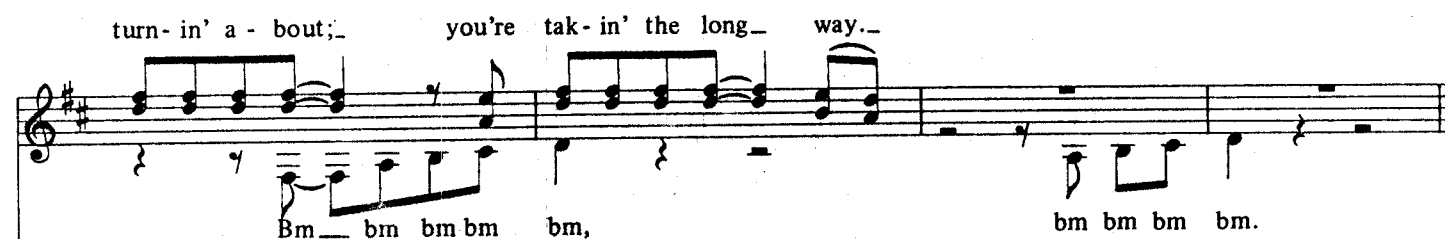
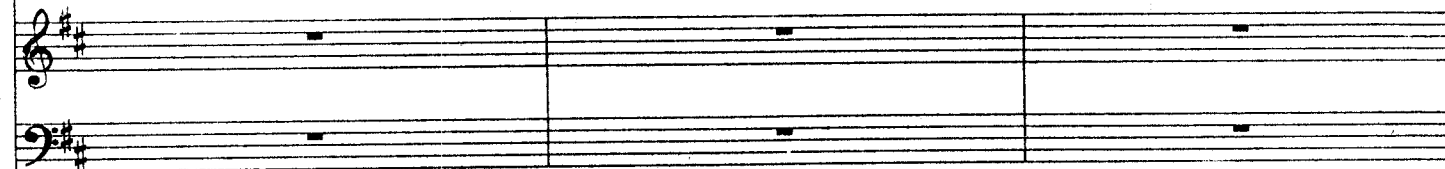


Bm bm bm bm



bm,

Bm bm bm bm bm,



Bm bm bm bm bm,

bm bm bm bm.

